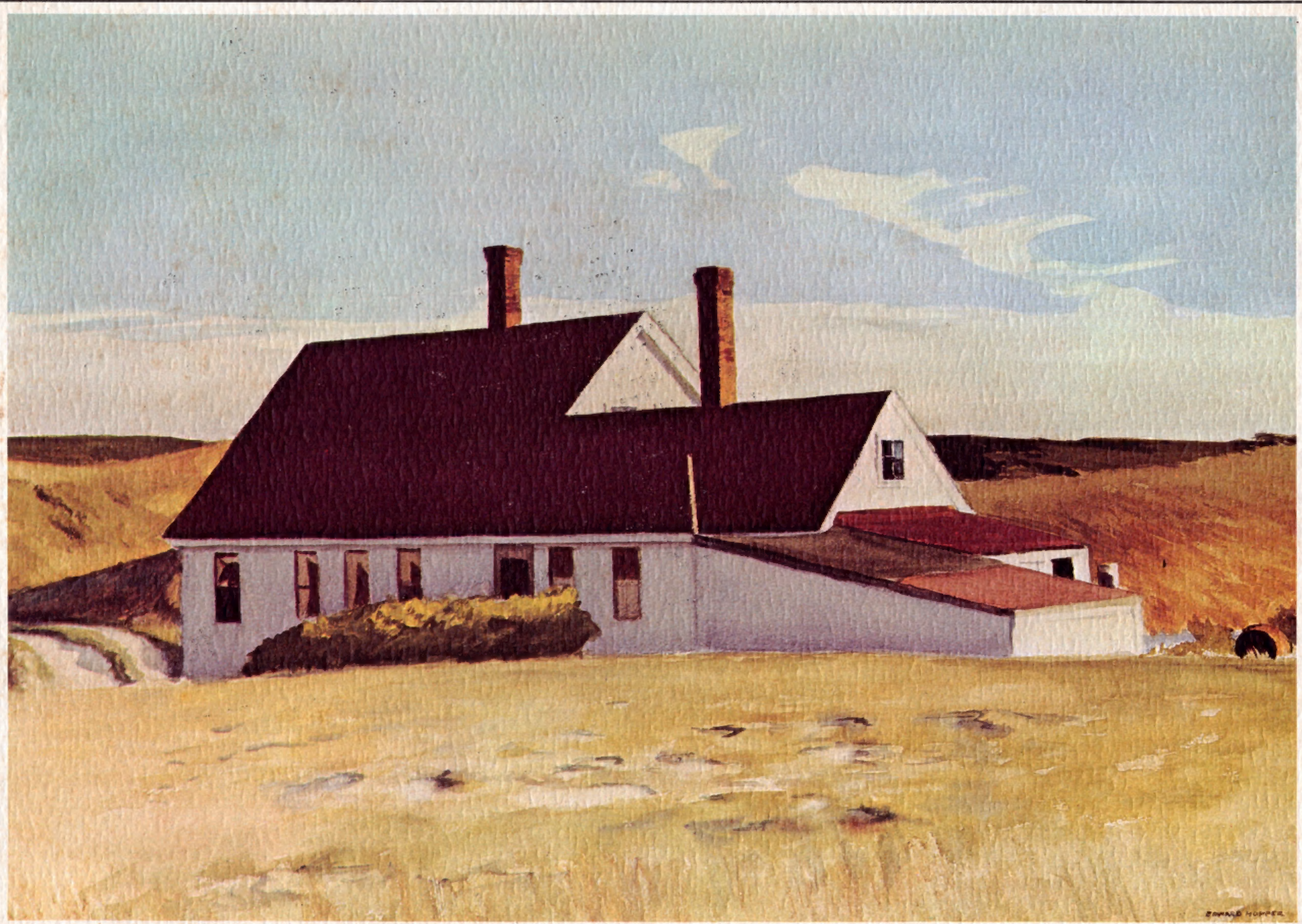


EDWARD HOPPER: The Early Years



Cover Plate:

Jenness House Looking North, 1934

Watercolor

Collection of the

John and Mable Ringling Museum of Art

The Brevard Art Center and Museum Presents:

EDWARD HOPPER: The Early Years

from the

Arthayer R. Sanborn Collection

with additional works from the

John and Mable Ringling Museum of Art

Affiliate Program of the
John & Mable Ringling Museum of Art

Exhibition Schedule

Nov. 29, 1980 - Jan. 4, 1981
Brevard Art Center and Museum
Melbourne

Jan. 9, 1981 - Feb. 28, 1981
Museum of Arts and Sciences
Daytona Beach

Mar. 4, 1981 - Apr. 12, 1981
Polk Public Museum
Lakeland

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Text **Patricia C. Ritter**
Photography **Arnold Cain**

The numbers which appear by the side of the illustrations in this catalogue are provided for easy reference to works discussed within the text.

FOREWARD

An educational interpretation and exhibition of Edward Hopper's early work in 1980 and 1981 is particularly timely, as a major retrospective exhibition of his painting is currently on view at the Whitney Museum in New York.

Just as the Whitney Museum exhibition will travel to major museums in the United States and Europe over the next two years, "Edward Hopper: The Early Years" will travel throughout Florida as well.

The Brevard Art Center and Museum, which was privileged to have the opportunity to assemble and premier this exhibition owes a great debt of gratitude to the Reverend Arthayer R. Sanborn, a long time friend of Edward Hopper and his family, for the loan of the many drawings, prints, watercolors, photographs and memorabilia which fill this exhibit. Of no less importance, Reverend Sanborn has spent countless hours assisting Patricia C. Ritter, BACAM's special curator of the exhibition, with background information on Hopper's life and work.

We also want to thank museum founders, Marcia Denius, Lucy Gunthorpe, and Diane Maxwell for their early research and planning which has led to this exciting exhibition opportunity.

Brevard Art Center and Museum President, Patricia C. Ritter, has performed with professional dedication in her role as curator of the exhibit and deserves the appreciation of all who see this exhibition and benefit from the experience.

Additionally, the Brevard Art Center and Museum wishes to acknowledge the assistance of the John and Mable Ringling Museums Affiliate Program, the Fine Arts Council of Florida and the Harris Foundation for their support.

Robert Gabriel

Executive Director

Brevard Art Center and Museum

PREFACE

In the process of assembling this exhibit, I am indebted to the Rev. Arthayer R. Sanborn, who has given generously of his time and extraordinary knowledge of Edward Hopper and his wife Jo. Rev. Sanborn has allowed me to go through his collection of Hopper paintings, drawings and memorabilia to select those pieces that are representative of his collection.

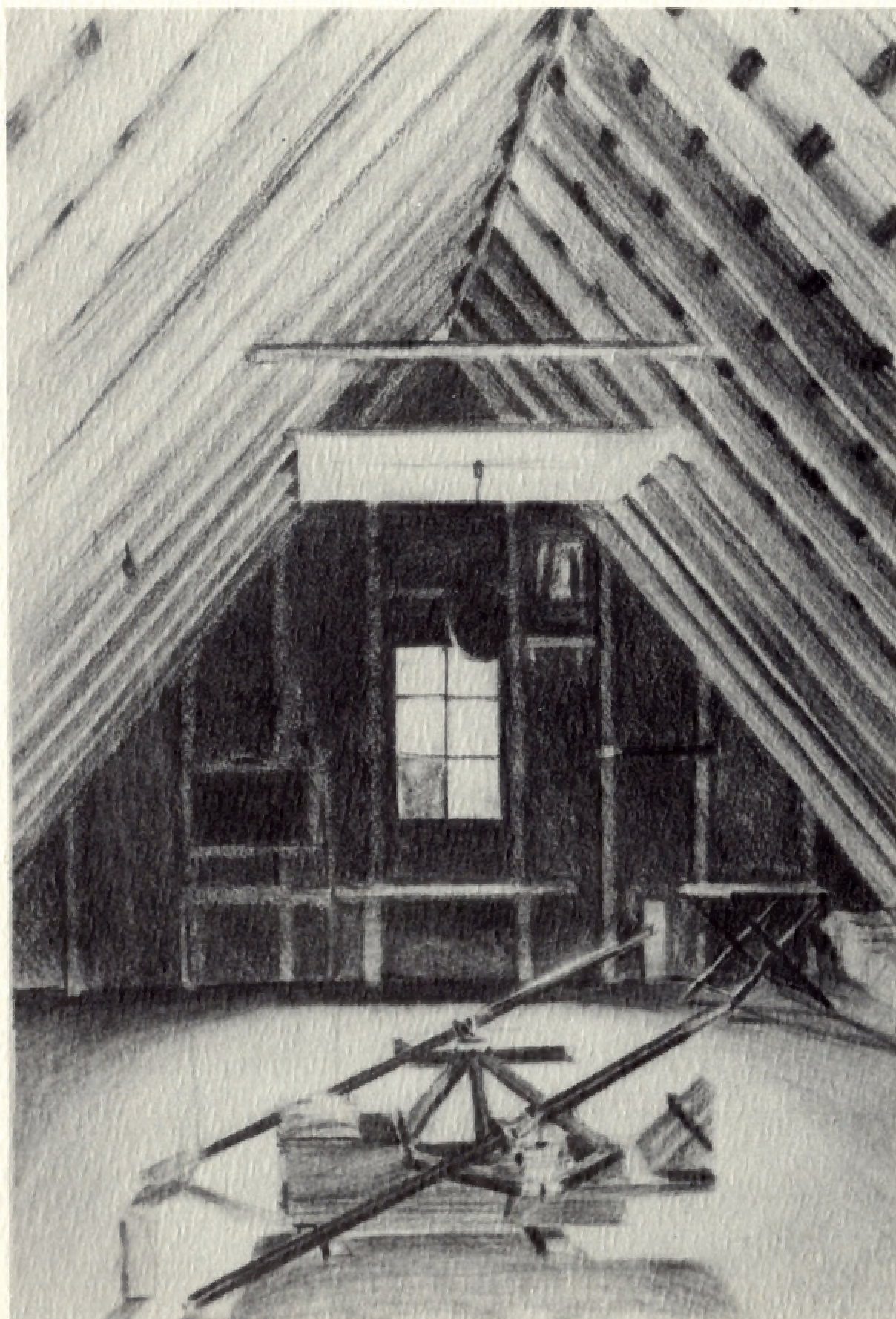
Robert Gabriel has given freely all the assistance I have asked for and he has supported me throughout the development of this exhibit with his advice and aesthetic understanding.

I would like to acknowledge the support, technical advice and many small and large favors by the Ringling Museum, particularly, John Daniels, Tony Falcone and Nancy Hine.

Charles Velek of Renaissance Custom Framers has performed a few small miracles in handling some of the drawings that were badly damaged over the years. His framing has enhanced the quality of this exhibit. I would also like to express my thanks to Arnold Cain for his photographic assistance in reproducing the photographs which appear in this exhibit and catalogue.

This exhibit would not have been possible without the grant given by the Florida Fine Arts Council, which made it possible for the people of Florida to share in the work of Edward Hopper.

Patricia C. Ritter
November, 1980



REFLECTIONS BY A FRIEND

Edward Hopper, one of America's foremost artists, was born 98 years ago in Nyack, New York, in the house his grandparents had built in 1858. His grandmother was the daughter of Elder Joseph W. Griffiths, who having come to this country from England in the early 1800's, was the founder of the First Baptist Church of Nyack. When I became minister of this Nyack Baptist Church in 1953, my relationship with the Hopper family began almost immediately as his sister Marion lived in the Hopper house just five houses from our parsonage. This relationship grew over the years until in the latter years of their lives, Edward and Jo, his wife, became more and more dependent on me for varied services. During this time they shared with me bits and pieces of their life as well as giving to me much of the family treasures in memorabilia. These family treasures have told an interesting story and provided insight into the talents of this great artist, who is currently being honored by a large Retrospective Show at the Whitney Museum of American Art in New York City.

While many refer to him as the Painter of Loneliness, I knew him as a man who, while choosing to walk alone, was not given to loneliness. Even during his student days he was a loner who spent his time making model boats, drawing meticulous drawings in a school notebook, building a boat, and sailing it on the river. His boyhood pal told me, "Ed never did enjoy the things that other boys did; he would rather be in his attic drawing pictures." From that first studio in his attic, to the studio-apartment on Washington Square North, where he lived for 54 years, he was glimpsing the world about him from above the tree tops. From a window in his attic, he could look down over the Hudson River and see the windswept sailboats (like the first watercolor he did in 1899). Or, from his top floor studio in New York, he had a glimpse of New York, unhampered by the busy city traffic beneath him.

His was an uncomplicated life, which to some seemed harsh and mundane. Yet, he was training his eye and his spirit to fulfill his destiny as a painter. With pad under his arm he would ride his ancient bicycle or walk along the Rockland County roads to picture a part of his world which has been wonderfully saved for us. When not quite 18, he drew *Cherry Tree, Deserted House on the Mountain*, *Old Mill in Clarkstown*, and *Smith's Dock*. These would be the beginnings of those later paintings which would capture the attention of the art world. His early interest in boats, the river and sea, railroads and old

houses was to become his hallmark through the years. He did not lose this interest but only developed his skills and techniques as he studied with Robert Henri and Kenneth Hayes Miller at the New York School of Art from 1900 to 1906. His three trips to Paris enabled him to find the blue sky of Paris, opening for him new vistas of boats on the Seine and bridges over new islands of discovery. They were to remain with him as he returned to this country to pursue his individual career. Painting at Gloucester, Ogunquit, and Monhegan Island gave him some new sense of freedom as the waves of reality rolled in and out. To support himself, he did illustrations and began his etchings. Yet, he continued to paint even though his first painting was not sold until 1913, and that was *Sailing*.

In 1924, he married another painter, Josephine Nivison. They shared a life of struggle and adventure as these two found a life together which was far from simple and sweet. His cartoons depict the warfare which they waged throughout their life together. Yet, it was Jo who enabled Edward to become the artist of note because she protected him from the clutter and clatter of distractions. She encouraged him. She built the summer studio-cottage at South Truro where he could have the best of light and continue to amaze the world with his painting. Jo turned from her own work to enable him to become famous and she did this with determination if somewhat begrudgingly. She chattered as she cared for him and constantly pushed him to do another painting. It was Jo who entreated him to do the *Lighthouse at Two Lights* which now hangs in the Metropolitan Museum. It was Jo who served as the model in all his paintings — young or old, fat or thin, naked or clothed — she was the one who stood on tiptoe so he could see the shadow on the arm or the bend in the knee. Selflessly and selfishly she labored with him to make his artistry what he wanted it to be.

Hopper had one of the kindest faces I have ever seen, with his sparkling eyes etched with a whimsical twinkle, revealing his too-often hidden sense of humor. But, those eyes could see through the windows where men and women were living in cheap hotels or where they worked in offices.

He was always curious about the decisions and destinations of the people within these houses which he painted. They were not dilapidated, forlorn, neglected buildings — they housed the dreams of generations of families like his own. He could penetrate the nonessential to get to the raw truth that made a figure turn to look wistfully out of a hotel lobby window — as if to hope for some strange new event to alter the course of life. He did not create what others wanted. He did not follow fads. Rather, he painted what he saw and felt, and hoped that others would reflect on it, and find their own story.

He spent nights attending the Six Day Bicycle Race to get the momentum of the race, so he could depict it properly in *Six Day Bike Rider*. Night after night on the Cape, they would park down the street from a tourist home, while he observed it in preparation for his painting. His *House by a Railroad* was not any given house, but the place where a hundred people had lived and grown up and left behind.

He has forever made his birthplace famous by his drawings of it. Today his home in Nyack stands as a fitting memorial to Edward Hopper, a landmark where there are exhibitions and classes going on continuously.

One of his earliest drawings was on the back of a report card from 1892. It is of a young boy standing looking out to the sea with his own singular thoughts. From that mighty ocean has come the abundance of great art produced by Edward Hopper the dreamer become realist. He was no social reformer nor was he one who sought to perpetuate the past. He won recognition from every artistic corner with awards, honorary degrees and one man exhibitions.

I am proud and grateful to have been a part of the life of this great American artist and his wife, Jo. And by sharing some of their treasures with you, I can hope that you will find in this gentle giant, a man who lived to give to others the greatness of his artistry.

Rev. Arthayer R. Sanborn

EDWARD HOPPER: The Early Years



Edward Hopper's high school graduation picture.

The things in history that catch our attention are the small incidents that bring a person, place or action to life. These insights are human and they serve to illuminate the shadows and flesh out the hard bones of fact. When we view a master's painting we see the whole finished work, feel an emotional impact and participate in an aesthetic experience. Do we ever ask ourselves what is behind that experience? In this exhibit we shall see the tentative beginnings, the schooling, growth and maturity of Edward Hopper. It is interesting to have some insights into the formation of talent, because we can never quite define what it is that projects that talent into the unique vision and execution of a fine artist.

Edward Hopper was born July 22, 1882, in Nyack on the Hudson River, a few miles north of New York City. He was raised in a modest, middle class family. Garrett Henry Hopper, his father, ran a dry goods business. Edward went to a local private school and then to Nyack High School. There were only two children, Edward and his sister Marian, who lived in the Hopper house until her death in 1965.

In the drawing, *Before the Squall* (Catalogue No. 7), there is early evidence of Hopper's ability in his clear defined line. There is no hesitation or tentative seeking of shape and form, but a positive execution of the drawing. It is probable that Hopper copied the baby in a high chair from a drawing he saw, whereas he drew the back of his house (Catalogue No. 9) by observing it from his own back yard. Hopper was already looking around him and trying to put down on paper what he saw.

Hopper was fascinated by the sea and the boats he saw. As a boy he could look out the attic window and see the river or he could walk down to the shipyards where racing yachts were built. His drawing, *The Indiana* (Catalogue No. 10), done in 1898 was executed with fine delicate lines and careful attention to small details. There is no shadowing, the use of line alone gives form and volume to the composition.

At age 15 Hopper built a catboat with tools and lumber that his father had given him. He claimed that it didn't sail very well, but the model boats that he made look as if they could sail. The small boat with oars (Catalogue No. 61) is a beautifully crafted and finished work for a young man to produce. It would appear that craftsmanship and observation were already established attributes of the young Edward Hopper.

In one of Hopper's sketch books (Catalogue No. 60) on the first page, Hopper has practiced signing his name; he has written "Edward Hopper Artist?". These notebooks were probably among the first that he filled with sketches of people he saw riding on the train back and forth between school and home. There are sketches of boats, landscapes, houses and commercial buildings that quickly show balanced design and a control of tonal qualities.

When Hopper finished high school at age 17, he enrolled in a school for illustrators in New York City, and one year later transferred to the New York School of Art, where Robert Henri was a leading teacher. Hopper studied there for five years, where some of his fellow students were Rockwell Kent, George Bellows, Walter Pach, Gifford Beal and Guy Pene du Bois. Henri was a great teacher, who had the ability of making his students look at things and see what they had never seen before. He taught in the tradition of the great naturalists of the past and encouraged the technique of direct painting.

Hopper was now drawing directly from his observations. His first watercolor on watercolor paper (Catalogue No. 13) is proudly proclaimed, and the subject he chose was one that he would return to for the rest of his life. There is a sense of movement in this early work that will disappear in his later work as Hopper freezes a moment in time. Here the sailboat seems to rush through the water on one of those bright, crisp, windy days that are a sailor's delight.

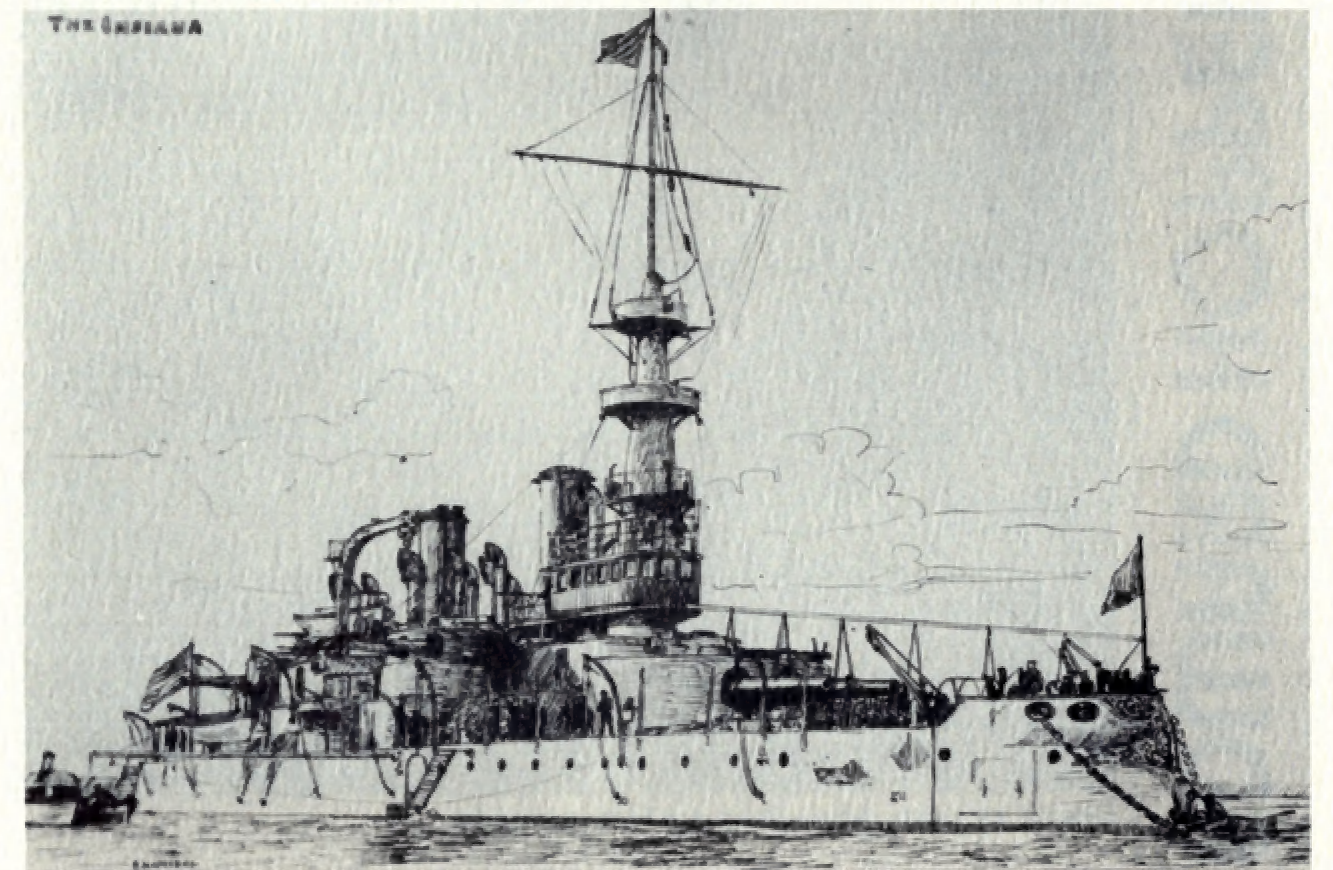


Sketch book (Catalogue No. 60)

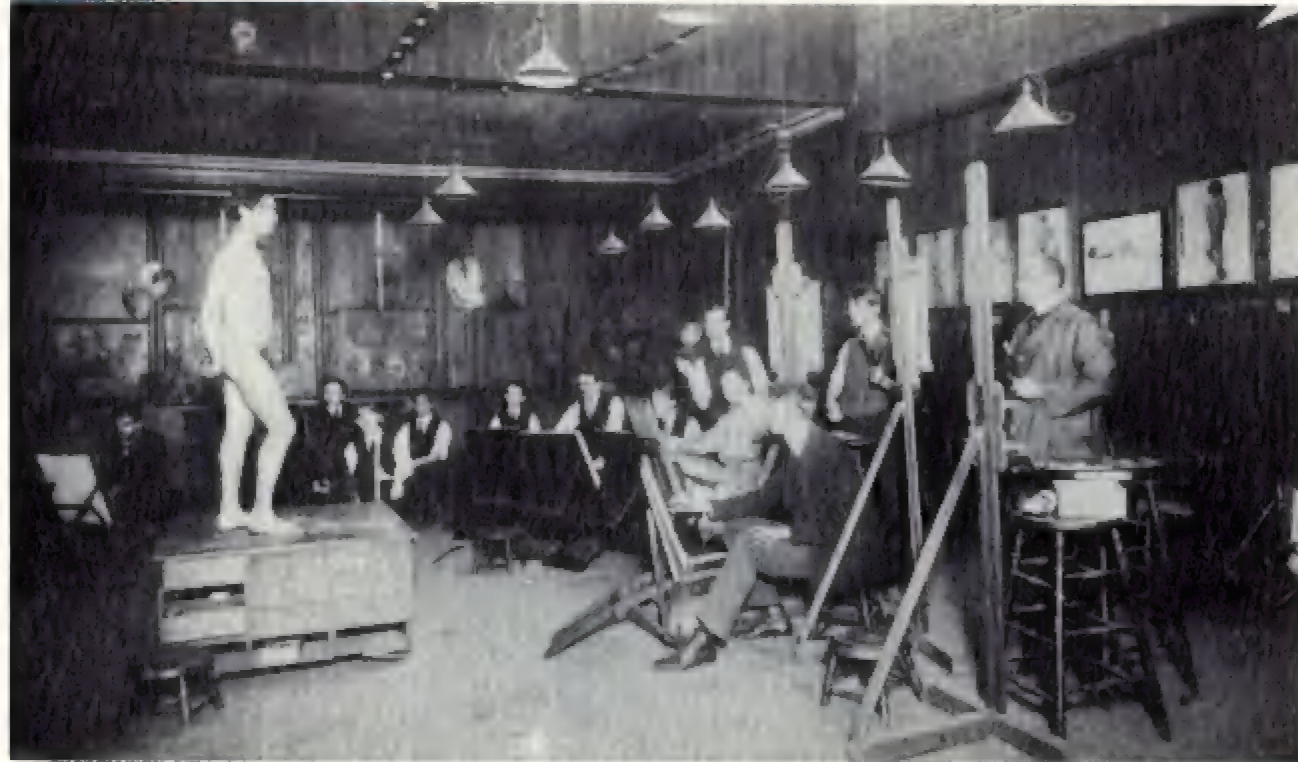


Back of Hopper house, c. 1894 (Catalogue No. 9c)

The Indiana, 1898 (Catalogue No. 10)



Robert Henri's studio class with model.
Hopper is in the foreground.



Robert Henri's afternoon life class at the New York School of Art, circa 1903. Hopper, is the sixth from the left in the second row from the front. Robert Henri is seated in the middle of the front row.



First watercolor, 1899 (Catalogue No. 13)

Seated Woman, c. 1900 (Catalogue No. 19)



Woman with Soap, 1901 (Catalogue No. 17d)



In Robert Henri's class, Hopper heard about Velasquez, Hals, El Greco, Goya, Rembrandt, Daumier, Degas, Courbet, Manet and Renoir. The influences of these artists, through his teacher, can be seen in Hopper's drawings. *The Seated Woman* (Catalogue No. 19) has a strong sense of the character of the woman resting. A single source of light illuminates the figure who occupies real space and all this is accomplished with an economy of brush strokes. On close examination Hopper's sketches show a remarkable amount of detail rendered with just a few lines.

His interest in the effect of light on forms appears very early in his work. This light is present on the side of the house in *Cherry Tree* (Catalogue No. 14d) and the *Shore at Upper Nyack* (Catalogue No. 14a). This light will later become the cold illumination that isolates an instant; it brings all life to a halt as we examine his harsh reality.

At age twenty-five, in October of 1906, Hopper went to Paris where he lived with a French family on the left bank. There he worked outdoors painting street scenes, bridges and buildings with a light, fresh vision. He loved Paris and seemed not to be touched by the Cubism or Fauvism that were then revolutionizing the art world.

Edward Hopper seated outside, sketching.



Original drawing for illustration, c. 1912-20
(Catalogue No. 40)



When Hopper returned to New York he worked as a commercial illustrator to support himself and to finance future trips to Paris. His work as an illustrator was not to his liking. Hopper told Lloyd Goodrich, author and art historian, "I was a rotten illustrator – or mediocre, anyway." He went on, "What I wanted to do was to paint sunlight on the side of a house." It was a hard period for Hopper, but the illustrations were strong good work that helped develop his mature style.

During this period Hopper produced a number of etchings, one of which, *The Bay Window* (Catalogue No. 42), is represented. This fine example of his sparse treatment of an ordinary scene has a quality of realism illuminated with light to bring dignity to what could be a mundane subject.

At this time, Hopper briefly indulged in the shifting planes and shapes of cubism illustrated by some small post card size drawings (Catalogue No. 44). The buildings slant and twist among rock shapes, waves take on the form of solid metal, and a bird, of vulture like appearance, perches on the side of a rock. It appears to be an exercise that was quickly put aside, but the roof tops look very familiar.

After Hopper's marriage to Jo in July of 1924, his paintings began to sell and he became a recognized artist. As Arthayer Sanborn has stated it was a stormy relationship and the cartoons that Hopper drew reveal a sense of humor that is not apparent in his work. Hopper was a naturally quiet man, who used this means to gain a little peace.

The Bay Window, c. 1916 (Catalogue No. 42)

First state. There were only about six copies struck. In 1922 Hopper made four which he recorded in a notebook that he kept on the plates he made up through 1928. Some plates were struck by the Whitney Museum after the bequest from the Hoppers.



Jo Sleeping (Catalogue No. 45)

Don't miss anything ... (Catalogue No. 46c)





Drawings for *Sunlight in a Cafeteria*
(Catalogue No. 47)



The drawings (Catalogue No. 47) for *Sunlight in a Cafeteria* are an example of the meticulous care that went into all details in each of his paintings. The light floods into the cafeteria to illuminate the architectural details and the isolation of the people – each is alone. It is realism but expressed in a way that is peculiar to Hopper. No light is as cold and as harsh as Hopper's light. Many people have commented on the rigid quality of Hopper's figures but as he has shown in his school drawings (Catalogue No. 18) and his work as an illustrator (Catalogue No. 39), Hopper was a competent draftsman who could render the human figure with sensitivity and balance.



CATALOGUE

1. Christian Hopper. c. 1854.
Watercolor, 8 x 10".
Sanborn Collection.
2. Charity Hopper. c. 1854.
Watercolor, 8 x 10".
Sanborn Collection.
3. Elder Joseph Griffith. c. 1850's.
Watercolor, 8 x 10".
Sanborn Collection.
4. Elizabeth Griffith. c. 1850's.
Watercolor, 8 x 10".
Sanborn Collection.
5. Elizabeth Lozier. 1824
Watercolor, 9 $\frac{1}{8}$ x 6 $\frac{1}{8}$ ".
Sanborn Collection.
6. Jacob Lozier. c. 1850's.
Watercolor, 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ ".
verso
Elizabeth Griffith. c. 1850's.
Watercolor, 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ ".
Sanborn Collection.
7. Childhood drawings.
Sanborn Collection.
 - a. Cartoon.
Pencil. 9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ ".
 - b. *Before the Squall*. 1896.
Pencil. 8 x 4 $\frac{3}{16}$ ".
 - c. Marching Soldiers.
Pencil. 5 x 6 $\frac{1}{2}$ ".
8. Childhood drawings.
Sanborn Collection.
 - a. Two horses.
Pencil. 9 $\frac{15}{16}$ x 8 $\frac{7}{8}$ ".
 - b. Copy of illustration by G. Dore.
Pencil. 10 x 8".
9. Childhood drawings.
Sanborn Collection.
 - a. *The Ivory Booth*. 1897.
Pen and ink wash. 9 $\frac{15}{16}$ x 7".
 - b. Hopper's father. c. 1899.
Pencil and pen and ink. 9 $\frac{7}{8}$ x 7 $\frac{3}{4}$ ".
 - c. Back of Hopper house. c. 1894.
Pencil.
10. Drawings of four ships.
Sanborn Collection.
 - a. *Linta*. 1896.
Pen and ink. 5 x 8".
 - b. *Yacht Raynham*. 1900.
Pen and ink. 7 $\frac{7}{8}$ x 10 $\frac{7}{16}$ ".
 - c. *Smith's Dock*. 1900.
Pen and ink. 7 $\frac{7}{8}$ x 10 $\frac{7}{16}$ ".
 - d. *The Indiana*. 1898.
Pen and ink. 6 x 8 $\frac{7}{8}$ ".
11. Animal drawings.
Sanborn Collection.
 - a. Horse hitched to buggy. 1900.
Pencil. 7 x 10".
 - b. *Sir Edwin Landseer*.
Pen and ink. 7 $\frac{3}{16}$ x 5 $\frac{7}{8}$ ".
 - c. Sleeping dog. c. 1900.
Pencil. 5 $\frac{1}{2}$ x 7 $\frac{1}{4}$ ".
12. Four sketches from the notebooks.
Sanborn Collection.
 - a. *Dome of Dime Savings Bank*. c. 1900.
Pencil. 6 $\frac{1}{4}$ x 4 $\frac{1}{4}$ ".
 - b. Self portrait. 1900.
Pencil. 6 $\frac{1}{4}$ x 4 $\frac{1}{4}$ ".
 - c. Elizabeth Hopper. 1900.
Pencil. 7 $\frac{1}{4}$ x 5".
 - d. Father. 1900.
Pencil. 7 $\frac{1}{4}$ x 5".
13. First watercolor on watercolor paper. 1899.
Watercolor. 11 $\frac{3}{4}$ x 9 $\frac{1}{4}$ ".
Sanborn Collection
14. Four drawings.
Sanborn Collection.
 - a. *Shore at Upper Nyack*. 1900.
Pencil. 10 x 14".
 - b. *Deserted House on Mountain*. 1900.
Pencil. 10 x 14".
 - c. *Old Saw Mill Clarkstown*. 1900.
Pencil. 10 x 14".
 - d. *Cherry Tree*. c. 1900.
Charcoal. 10 x 14".
15. Six sketches.
Sanborn Collection.
 - a. Five small drawings from sketch book. 1899.
Pen and ink. 8 x 5".
 - b. Page from sketch book. c. 1899.
Pen and ink. 8 x 5".
 - c. *Alone*. 1898.
Pen and ink. 7 $\frac{7}{8}$ x 6".
 - d. *One of the Preobrojenski Regiment*. c. 1899.
Pen and ink. 7 $\frac{5}{16}$ x 4 $\frac{3}{16}$ ".
 - e. *Russian Lancer*. c. 1899.
Pen and ink. 7 $\frac{3}{8}$ x 4 $\frac{1}{4}$ ".
 - f. *Tartar Soldier*. c. 1899.
Pen and ink. 7 $\frac{1}{4}$ x 4 $\frac{1}{4}$ ".
16. *The Hopper Attic*. c. 1900.
Charcoal. 13 $\frac{3}{4}$ x 9 $\frac{3}{8}$ ".
Sanborn Collection.
17. Four drawings from early school work.
Sanborn Collection.
 - a. *Girl in Party Dress*. 1901.
Pencil. 11 $\frac{5}{16}$ x 7 $\frac{1}{16}$ ".
 - b. *Indian*. 1901.
Pencil and ink wash. 11 $\frac{5}{16}$ x 7 $\frac{1}{16}$ ".
 - c. *Man Drinking from Bowl*. 1901.
Pencil. 11 $\frac{5}{16}$ x 7 $\frac{1}{2}$ ".
 - d. *Woman with Soap*. 1901.
Pencil. 10 $\frac{3}{16}$ x 8 $\frac{3}{8}$ ".



Catalogue No. 20

18. Nude studies.
Sanborn Collection.
 - a. Seated female. c. 1901.
Pencil. 12 x 9 $\frac{1}{4}$ ".
 - b. Standing male with staff. 1901.
Pencil. 15 x 11 $\frac{1}{16}$ ".
 - c. Standing male. 1901.
Pencil. 15 x 11 $\frac{1}{16}$ ".
 - d. Standing female. c. 1901.
Pencil. 15 x 11".
19. *Seated Woman*. c. 1900.
Pencil. 10 $\frac{1}{8}$ x 8 $\frac{1}{8}$ ".
Sanborn Collection.
20. *Woman Peeling Potatoes*. c. 1901.
Ink wash. 15 x 10".
Sanborn Collection.
21. Six small drawings.
Sanborn Collection.
 - a. *Girl on a Bench*. 1901.
Pencil and white wash. 7 $\frac{15}{16}$ x 6 $\frac{1}{2}$ ".
 - b. Copy of etching by J. Noel Paton, R.S.A. 1901.
Pen and ink. 8 x 7".
 - c. *"Bridge of Sighs"*. c. 1901.
Pencil. 5 $\frac{1}{16}$ x 4 $\frac{7}{8}$ ".
 - d. *Dutch Girl*. 1901.
Pen and ink. 3 $\frac{1}{4}$ x 2 $\frac{1}{2}$ ".
 - e. Landscape.
Watercolor. 4 $\frac{9}{16}$ x 4 $\frac{7}{16}$ ".
 - f. *Church in Landscape*.
Tempera wash, black and white. 3 $\frac{1}{4}$ x 5 $\frac{1}{8}$ ".
22. Character studies.
Sanborn Collection.
 - a. *Man with Hammer*. 1901.
Pencil and ink wash. 8 $\frac{3}{4}$ x 7 $\frac{1}{16}$ ".
 - b. *Young man in Turban*. c. 1901.
Ink wash with white highlights. 11 x 8 $\frac{5}{8}$ ".
 - c. *Young Lovers*. c. 1901.
Pencil and ink wash. 12 $\frac{3}{8}$ x 7 $\frac{3}{16}$ ".
 - d. *Man with Hat in Hand*. c. 1901.
Ink wash with white highlights. 11 $\frac{1}{4}$ x 6 $\frac{7}{8}$ ".



Catalogue No. 21d



Catalogue No. 22d



Catalogue No. 23a



Catalogue No. 23b



Catalogue No. 23c



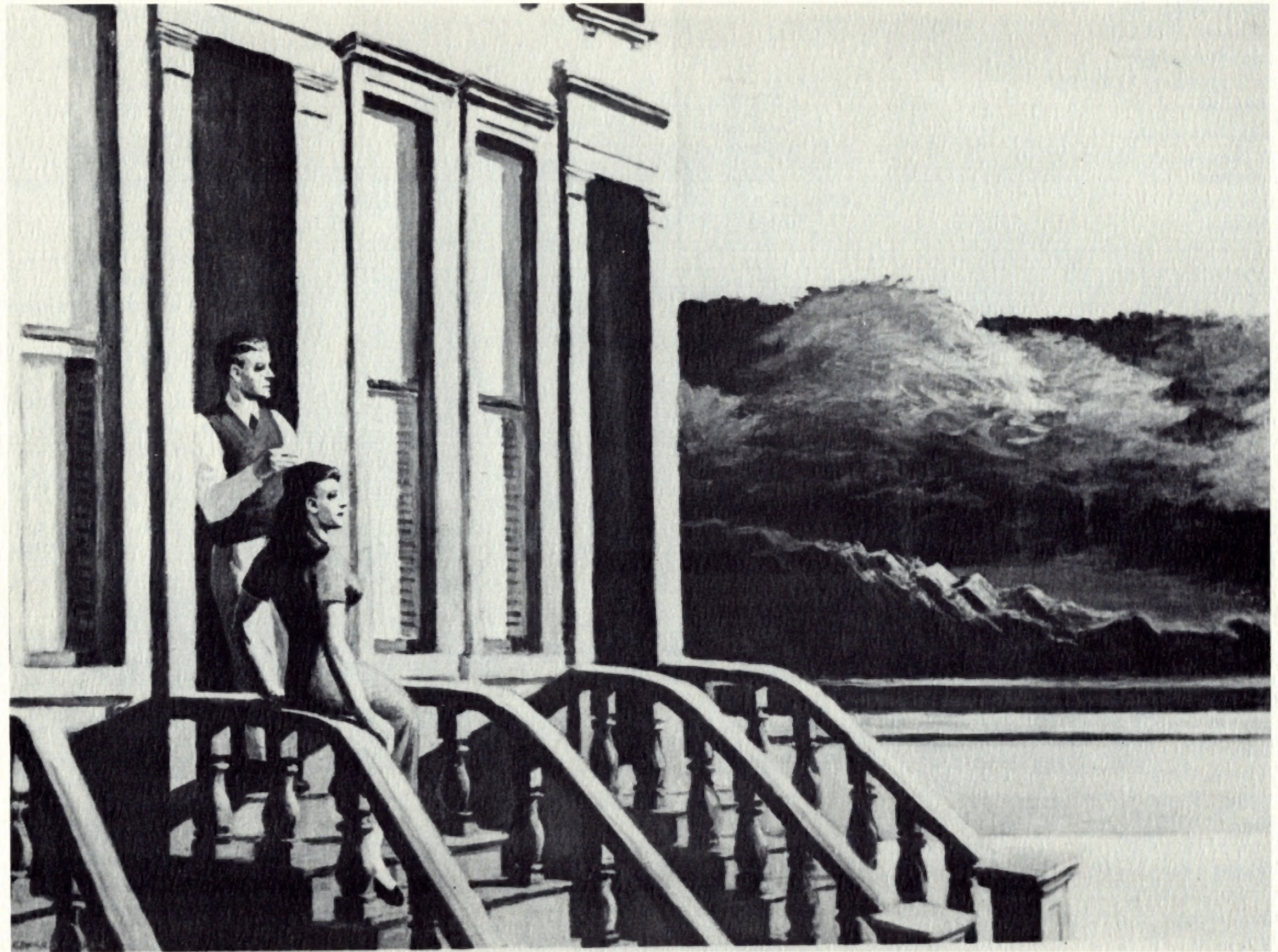
Catalogue No. 23d

23. Four small studies of heads.
Sanborn Collection.
 - a. Man with bald head. c. 1900.
Pencil. $4\frac{3}{16} \times 3\frac{1}{8}$ ".
 - b. Man with goatee. c. 1900.
Pencil. $3 \times 2\frac{7}{8}$ ".
 - c. Man's head. c. 1900.
Pencil. $3 \times 2\frac{3}{4}$ ".
 - d. Skull. c. 1900.
Pencil. $2\frac{7}{8} \times 3\frac{3}{8}$ ".
24. *Ships*. c. 1900-06.
Oil on canvas. 12 x 20".
Sanborn Collection.
25. *A Church in a Landscape*. c. 1900-06.
Oil on canvas. 10 x 14".
Lend by **Ruth Sanborn.**
26. *Old Ice Pond Nyack*. c. 1900-06.
Oil on canvas. 12 x 20".
Sanborn Collection.
27. *Hopper House in Nyack*. c. 1901.
Pastel 24 x 20".
Sanborn Collection.
28. **The Express Messenger**, July, 1918.
Magazine cover. $12\frac{1}{4} \times 9\frac{1}{2}$ ".
29. **Wells Fargo Messenger**, March, 1917.
Magazine cover. $12\frac{1}{4} \times 9\frac{1}{2}$ ".
30. **The Dry Dock Dial**, June - July, 1918.
Magazine cover. $12\frac{1}{8} \times 9\frac{1}{8}$ ".
31. **The Morse Dial**, September, 1919.
Magazine cover. 12 x 9".
32. **The Morse Dial**, October, 1919.
Magazine cover. 12 x 9".
33. **The Morse Dial**, January, 1920.
Magazine cover. 12 x 9".
34. **Hotel Management**, July, 1924.
Magazine cover. $11\frac{1}{2} \times 8\frac{1}{2}$ ".
35. **Hotel Management**, August, 1924.
Magazine cover. $11\frac{1}{2} \times 8\frac{1}{2}$ ".



GREETINGS-HOPPERS

36. **Hotel Management**, April, 1925.
Magazine cover. 11½ x 8½".
37. **Wells Fargo Messenger**.
Magazine illustration. 12¼ x 9¾".
Sanborn Collection.
38. **Wells Fargo Messenger**.
Magazine illustration. 12¼ x 9½".
Sanborn Collection.
39. Two illustrations.
Sanborn Collection.
a. Man and woman at table.
Proof sheet. 5⅞ x 5½".
b. Three small scenes.
Proof sheet. 6⅞ x 9⅞".
40. Original drawing for illustration. c. 1912-20.
Pen and ink and watercolor. 11 x 11½".
Lent by **Styhen B. Sanborn.**
41. Three sketches for illustrations.
Sanborn Collection.
a. Standing woman. c. 1915.
Pencil. 11⅞ x 8⅞".
b. Man seated at desk. c. 1905-8.
Pencil. 11⅞ x 8⅞".
c. Man bending down. c. 1915.
Pencil. 11⅞ x 8⅞".
42. *The Bay Window*. c. 1916.
Etching. 6⅞ x 5⅞".
Sanborn Collection.
43. Greeting Cards.
Sanborn Collection.
a. To Lizzie from Eddie. c. 1894-96.
Watercolor. 4½ x 5⅞".
b. To Marian by Eddie. c. 1894-96.
Watercolor. 4⅞ x 3⅞".
c. To Marian from Eddie. c. 1894-96.
Watercolor. 4½ x 5¼".
d. Happy New Year Card. c. 1924.
Watercolor. 5¼ x 7⅞".
e. Greetings. House by the Railroad. c. 1925-6.
Ink. 5⅞ x 7½".
- f. Mother's Day. 1927.
Ink and watercolor. 5⅞ x 8¼".
g. Mother's Day. 1931.
Pen and ink. 4¾ x 7¼".
44. Seven small post card size drawings.
Sanborn Collection.
a. Building among rock shapes. c. 1920.
Pen and ink. 2⅞ x 3½".
b. Water tower. c. 1920.
Pen and ink. 2⅞ x 3⅞".
c. Cottage under a tower. c. 1920.
Pen and ink. 3⅞ x 4⅞".
d. Roof tops. c. 1920.
Pen and ink. 3 x 4⅞".
e. Slanting building. c. 1920.
Pen and ink. 2⅞ x 3⅞".
f. Bird on rocks. c. 1920.
Pen and ink. 2⅞ x 3⅞".
g. Wave shaped forms. c. 1920.
Pen and ink. 2⅞ x 3¾".
45. *Jo Sleeping*.
Pencil. 5¾ x 7½".
Sanborn Collection.
46. Cartoons.
Sanborn Collection.
a. *Chez Hopper*.
Pencil. 11 x 8½".
b. *...more spiritual existence*.
Black Conte crayon. 11 x 8½".
c. *Don't miss anything...*
Pencil. 11 x 8½".
d. *He's happy when the lash falls a little lighter*.
Dated on back, Jan. 20, 43.
Black Conte crayon. 11 x 8½".
e. *Liebesfreund*. c. 1943.
Black Conte crayon. 11 x 8½".
47. Drawings for *Sunlight in a Cafeteria*.
Sanborn Collection.
a. Upper female torso. c. 1958.
Pencil. 5⅞ x 8⅞".
b. Hand with cigarette. c. 1958.
Pencil. 6 x 8⅞".
c. Legs. c. 1958.
Charcoal. 5⅞ x 8⅞".
d. Inside of door
with notations on brass trim. c. 1958.
Pencil. 6 x 4".
e. Inside of door
with single notation. c. 1958.
Pencil. 6 x 4".
f. Study for chair and plant. c. 1958.
Pencil. 6 x 4".
g. Architectural details. c. 1958.
Pencil. 6 x 4".
h. Drawing with seated couple. c. 1958.
Charcoal. 8½ x 11".
i. Drawing showing
light falling on interior. c. 1958.
Charcoal. 8½ x 11".
48. Reproduction of
Sunlight in a Cafeteria, 1958.
Original oil painting, 40¼ x 60⅞",
in the Collection of
Yale University Art Gallery,
New Haven, Conn.
49. Drawings for *Hotel by the Railroad*.
Sanborn Collection.
a. Interior
with seated woman by window. c. 1952.
Pencil and charcoal. 8⅞ x 11".
b. Couple at window with architectural
detail. c. 1952.
Conte crayon. 8½ x 11".
c. Reproduction of
Hotel by the Railroad, 1952.
Original oil painting, 31 x 40"
in the
Joseph H. Hirshhorn Foundation Collection.



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50. Studies for *Sunlight on Brownstones*.
Sanborn Collection.
a. Three figures on steps. c. 1956.
Charcoal. 8½ x 11".
b. Two figures on steps. c. 1956.
Charcoal. 8½ x 11".
c. Study of figures and architecture. c. 1956.
Charcoal. 8½ x 11".
d. Reproduction of *Sunlight on Brownstones*, 1956.
Original oil painting, 30 x 40",
in the Collection of
Wichita Art Museum,
Wichita, Kansas.
51. Studies for *People in the Sun*.
Sanborn Collection.
a. Seated figures on beige paper. c. 1960.
Pencil and Conte crayon. 8⅞ x 11".
b. Seated figures on white paper. c. 1960.
Pencil and Conte crayon. 8½ x 11".
c. Reproduction of *People in the Sun*, 1960.
Original oil painting, 40 x 60",
in the
National Collection of Fine Art,
Smithsonian Institution, Washington, D.C.
52. Four drawings.
Sanborn Collection.
a. Couple at street corner. c. 1930.
Charcoal. 8½ x 11".
b. Store front. c. 1931.
Charcoal. 8½ x 11".
c. Shoppers at store window. c. 1945.
Charcoal and pencil. 8½ x 11".
d. Study of second floor of office building.
Charcoal. 8½ x 11".
53. Edward Hopper at Truro.
Photograph by Arnold Newman. 48 x 36".
54. *Jenness House Looking North*, 1934.
Watercolor. 19 x 27½".
Collection of
John and Mable Ringling Museum of Art.

Memorabilia

55. Paint box.
 $9\frac{3}{16} \times 13\frac{1}{2} \times 2\frac{3}{4}$ ".
56. Pencil box.
 $2\frac{5}{8} \times 8 \times 1\frac{1}{8}$ ".
57. Sketch book.
 $4\frac{1}{2} \times 2\frac{5}{8}$ ".
58. Sketch book.
 $8 \times 5\frac{1}{8}$ ".
59. Sketch book.
 $7 \times 4\frac{1}{4}$ ".
60. Wooden boat with stand and oars.
 $5 \times 1\frac{1}{2} \times 1\frac{1}{16}$ ".
61. Wooden barge.
 $10\frac{1}{2} \times 1\frac{5}{8} \times 1\frac{7}{16}$ ".
62. Medal from the Art Institute of Chicago.
1923.
63. Medal from Art in America.
1960.
64. Medal from Birmingham Festival of Arts.
1974.
65. Certificate of Birmingham Festival of Arts Award.
1974.

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